



AUTORES DESIGNADOS

POR SUS INICIALES:

Ch. D. Christophe Defrance

A. R. Artur Ramon

PUBLICADO POR:

Artur Ramon Art

Palla, 25. 08002 Barcelona

TRADUCCIONES:

Mariam Chaïb Babou

Montserrat Pérez

Traductorum

FOTÓGRAFOS:

Guillem F.H., Barcelona

Aux grains d'argent, Angoulême

DISEÑO GRÁFICO:

Jaume Sanahuja

IMPRENTA:

Gràfiques Ortells S.L.



Member of TEFAP

TEFAF MAASTRICHT WORKS ON PAPER

11 – 20 March 2016

Stand 705

SALON DU DESSIN

30 March – 4 April 2016

Palais Brongniart – Place de la Bourse, Paris

Stand 36

ARTUR RAMON 1926 ART

Artur Ramon Art quiere agradecer a todas aquellas personas que han participado en este proyecto: Francesca Baldassari, Till-Holger Borchert, Enrique Calderón, Jorge Coll, José Luís Colomer, Nicolás Cortés, Viviana Farina, Víctor Gómez, Marine Hervé, Pilar Lorte, Béatrice Maure, Pablo Milicua, Benito Navarrete, Albert Palau, Montserrat Pérez, José Ignacio Pérez-Bermejo, Pedro y Horacio Pérez-Hita, Manuel Puig, Anna Rossell, James Roundell, Leticia Ruiz, Jaume Sanahuja, Anna de Sandoval, Vítor Serrão, Valerie Tripels, Nicholas Turner; y a todo el equipo de Artur Ramon Art, sin ellos este catálogo no hubiese podido ver la luz.

Y muy especialmente al amigo Christophe Defrance por su generosa colaboración y por la complicidad en la búsqueda y estudio de las mejores obras.

“Nous tenons à exprimer ici et une fois de plus toute notre gratitude à l'excellence des interventions de restauration et de conservation à Anna Gabrielli pour sa patience sur les œuvres si fragiles, Karelle Aveneau pour la remise en état des cadres dorés et polychromés et Xavier Pesme pour sa prestation de patineur artistique...”

Christophe Defrance



One more year, and this is the seventh,

ARTUR RAMON ART

presenting its finest drawings on the two best possible platforms: from 11 to 20 March 2016, in the “Works on Paper” section of TEFAF, and just after Easter, from 30 March to 4 April 2016, at the Salon du Dessin in Paris. Over the whole year we have been working to show new, fresh works, exciting discoveries to make up our spaces at the fairs, which are the condensation of our gallery, our professional method and our way of living the profession.

We propose a journey through Spanish, Italian and French drawing from the 16th to the 18th century. Among the works on show we must single out a unique piece: one of the few known miniatures by Domenikos Theotokopoulos, El Greco, *Portrait of a Lady with a Flower*, a painting on vellum which synthesises the sensual pictorial qualities of the Master of Candia and is one of the surprises of our selection. A work linked chronologically to the sketch for *Cardinal*, by the Valencian Joan de Joanes, and the *Crucifixion* by the Sevillian Luis de Vargas, 16th century Spanish masters, as well as the *Virgil and the Sybil of Cumae* by the Italian Francesco da Urbino. To this group we can add the singular works by the Portuguese António Campelo and the Frenchman Toussaint Dubreuil. I want to stress the difficulty of acquiring such important works of Spanish Italian and French Mannerism in a good state of conservation. To that distinguished company we can add another important contribution, *Two Angels Crowning the Virgin with the Child*, an oil on panel by Adriaen Isenbrandt, after a model by Gerard David, recently rediscovered by Till-Holger Borchert after a detailed study at the Bruges Museum, of which he is director.

Two outstanding works from the 17th century are the pen and wash by Pier Francesco Mola, *Moses Saved from the Waters*, with its economical lines, an excellent example of the Neapolitan's graphic qualities; or the tender *Girl Lighting an Oil-Lamp with a Candle*, an early Guercino, a work rediscovered by Nicholas Turner. Another of the interesting *trouvailles* this year is the *The Standard Bearer*, by the extremely strange Lyons painter Louis Cretey, a truly modern drawing that heralds the Romantics Géricault and Delacroix. Our selection closes with one of, if not the finest, watercolours in the history of Spanish drawing, *La Celestina and the Lovers*, by Luis Paret y Alcázar. The Spanish Government has exercised the right of redemption of this work, so that it can end its eventful journey by putting into the best possible port: the Prado Museum.

Our commitment crosses space and time and has only one common denominator: the quality of the works. I honestly think that this is the best catalogue of drawings we have ever presented and it will be difficult to surpass. It is a pleasure to offer it now as the record of our exhibitions at TEFAF and the Salon du Dessin in 2016, the year the Paris fair commemorates its 25th anniversary.

ARTUR RAMON

Pour la septième année consécutive, ARTUR RAMON ART

présente ses meilleurs dessins au sein de deux des meilleures plateformes possibles : du 11 au 20 mars 2016, dans la section « Works on Paper » de la TEFAF, puis juste après Pâques, du 30 mars au 4 avril 2016, au Salon du Dessin de Paris. Toute au long de l'année, nous avons travaillé pour pouvoir présenter des œuvres nouvelles et différentes, des découvertes passionnantes pour composer nos espaces au sein des salons, qui sont la représentation condensée de notre galerie, de notre méthode professionnelle et de notre manière de vivre notre métier.

Nous proposons un parcours à travers le dessin espagnol, italien et français du xvi^e au xviii^e siècle. Parmi les œuvres présentées, se détache une pièce singulière : une des rares miniatures connues de Doménikos Theotokópoulos, dit El Greco, *Portrait de dame à la fleur*, une peinture sur vélin qui synthétise les qualités picturales sensuelles du maître de Candie et qui est une des surprises de notre sélection. Une œuvre liée chronologiquement à l'étude préparatoire du *Cardinal*, du Valencien Joan de Joanes, et à la *Crucifixion* du Sévillan Luis de Vargas, maîtres du xvi^e siècle espagnol, ainsi qu'aux deux prophètes de l'Italien Francesco da Urbino. À ce groupe viennent s'ajouter les œuvres singulières du Portugais Antonio Campello et du Français Toussaint Dubreuil. Je tiens à souligner la difficulté de disposer d'œuvres si importantes du maniérisme espagnol, italien et français en bon état de conservation. À cette liste s'ajoute une autre œuvre importante, la *Vierge à l'Enfant*, une huile sur bois d'Adriaen Isenbrandt, selon le modèle de Gerard David, récemment redécouverte par Till-Holger Borchert après l'avoir minutieusement étudiée au Musée de Bruges, dont il est le directeur.

Pour le xvii^e siècle, il faut souligner le dessin à la plume et gouache de Pier Francesco Mola, *Moïse sauvé des eaux*, aux traits subtils, qui est une excellente illustration des qualités graphiques du Napolitain ; ou la tendre *Fillette allumant une bougie*, de la première période du Guerchin, une œuvre redécouverte par Nicholas Turner. Une autre trouvaille intéressante de cette édition est *Le Porte-étendard*, du très rare peintre lyonnais Louis Cretey, un dessin d'une grande modernité qui annonce les romantiques Géricault et Delacroix. Notre sélection s'achève sur l'une des meilleures aquarelles, pour ne pas dire la meilleure, de l'histoire du dessin espagnol, *La Célestine et les amoureux*, de Luis Paret y Alcázar. L'État espagnol a exercé son droit de préemption sur cette œuvre pour qu'elle termine son aventure dans le meilleur havre possible : le Musée du Prado.

Notre sélection est transversale dans l'espace et le temps et n'a qu'un dénominateur commun : la qualité des œuvres. Je pense sincèrement que ce catalogue de dessin est le meilleur que nous ayons jamais présenté et qu'il sera difficile de faire mieux. C'est un plaisir de le présenter aujourd'hui comme mémoire de nos expositions à la TEFAF et au Salon du Dessin 2016, année où le salon de Paris célèbre son vingt-cinquième anniversaire.

ARTUR RAMON

Un año más, y ya van siete,

ARTUR RAMON ART

presenta sus dibujos más importantes en las dos mejores plataformas posibles: del 11 al 20 de marzo de 2016, en la sección «Works on Paper» de TEFAF, y justo después de Semana Santa, del 30 de marzo al 4 de abril de 2016, en el Salon du Dessin de París. Durante todo el año hemos estado trabajando para mostrar obras nuevas y frescas, descubrimientos apasionantes para configurar nuestros espacios en las ferias, que son la condensación de nuestra galería, de nuestro método profesional y nuestra manera de vivir la profesión.

Proponemos un recorrido por el dibujo español, italiano y francés del siglo XVI al XVIII. Entre las obras presentadas, destacamos una pieza singular: una de las pocas miniaturas conocidas de Doménikos Theotokópoulos, el Greco, *Retrato de dama con una flor*, pintura sobre vitela que sintetiza las sensuales calidades pictóricas del maestro de Candía y es una de las sorpresas de nuestra selección. Obra que enlaza cronológicamente con el estudio preparatorio de *Cardenal*, del valenciano Joan de Joanes, y la *Crucifixión* del sevillano Luis de Vargas, maestros del siglo XVI español, así como con la pareja de profetas del italiano Francesco da Urbino. A este grupo sumamos los singulares ejemplares del portugués António Campelo y del francés Toussaint Dubreuil. Quiero subrayar la dificultad de contar con obras tan importantes del manierismo español, italiano y francés en buen estado de conservación. A este elenco añadimos otra contribución importante, la *Virgen con el Niño*, óleo sobre tabla de Adriaen Isenbrandt, según un modelo de Gerard David, obra recientemente redescubierta por Till-Holger Borchert tras estudiarla minuciosamente en el Museo de Brujas, del cual es director.

Del siglo xvii, destaca la pluma y aguada de Pier Francesco Mola, *Moisés salvado de las aguas*, de económicos trazos, que es un ejemplar excelente de las calidades gráficas del napolitano; o la tierna *Muchacha encendiendo un lámpara de aceite con una vela*, del primer Guercino, obra redescubierta por Nicholas Turner. Otra de las *trouvailles* interesantes de esta edición es *El portaestandarte*, del rarísimo pintor lionés Louis Cretey, dibujo de gran modernidad que anuncia a los románticos Géricault y Delacroix. Cierra nuestra selección una de las mejores acuarelas, por no decir la mejor, de la historia del dibujo español, *La Celestina y los enamorados*, de Luis Paret y Alcázar. El Estado español ha ejercido el derecho de retracto sobre esta obra, para que acabe su azaroso viaje recalando en el mejor puerto posible: el Museo del Prado.

Nuestra apuesta es transversal en el espacio y en el tiempo, y tiene un solo denominador común: la calidad de las obras. Honestamente, pienso que este es el mejor catálogo de dibujo que nunca hemos presentado, y será difícil superarlo. Resulta un placer ofrecerlo, ahora, como la memoria de nuestras exposiciones en TEFAF y en el Salon du Dessin de 2016, año en que la feria de París conmemora su veinticinco aniversario.

ARTUR RAMON

Two Angels crowning the Virgin with the Child

c. 1520-1530

Oil on panel (oak)

34,6 x 27,2 cm

The painting is in surprisingly good condition despite an old crack that runs vertically through the panel and caused some minor retouches along its edges. The face of the Virgin is particularly well preserved and even shows a pointed highlight and an highlighted line on the bridge of the nose. There is wear and tear of the gilding of the background that seems to have been reworked by a restorer who also inpainted some minor losses above the gilded ground.

There are various versions of this popular devotional painting known and originally there must have been many more. All of them seem to have originated in Bruges where they were produced approximately from around 1520-30 onwards in workshops of artists like Gerard David, Adriaen Isenbrandt, Ambrosius Benson and Albert Cornelis.

Shown in half-length in front of a simple gilded background, the Virgin and Child are turned towards the left. At the upper right and left corner of the panel two angels appear in the sky and hold a golden crown above Mary's head. The motive recalls the iconography of the coronation of the Virgin and defines Mary as *regina coeli*, as Queen of Heaven.

The angels are considerably smaller than the Virgin and Child but despite their different scale the wings are not shown in their entirety; instead they are delimited by the picture's support as evinced by the existing original board of the panel. It was a conscious decision of the inventor of the composition to cut-off the angels' wings as it made the image more intimate and accessible for the devotee. Similar pictorial strategies were applied from the late 15th century onwards in Early Flemish Manuscript Painting where the "Rise of the dramatic close-up" (Sixten Ringbom) coincided with increasingly popular practices of private devotion in the Low Countries that – in turn – created an unprecedented demand for devotional images such as the present painting.

The composition is actually based on various pictorial sources that have been combined. The most notable source for the painting is an engraving by the German Artist Albrecht Dürer entitled *Virgin and Child with a monkey* that the artist made in Nuremberg around 1498. Dürer's famous print was regularly used in the Netherlands as a model for figures and landscapes for various paintings. It served as the prototype of the painting's Virgin and Child. The engraving not only provided the model for the position of the group but also determined the appearance of the Virgin's dress and accessories. Whereas Dürer's Jesus plays with a bird, this conspicuous motive has been omitted in the Bruges' paintings in favor of simple flowers that the Child holds in his hands. The position and gesture of the Child could be mistaken and linked to a left wing with a donor-portrait, but actually only reflects the prototype closely. It is questionable, if the painting and its versions actually ever formed part of a devotional diptych.

The two angels whose faces differ considerably from the faces of both Virgin and Child, seem to be ultimately related to a lost composition of Hugo van der Goes representing a *Deipara Virgo* or Immaculate Virgin that also inspired Gerard David's late



Coronation of the Virgin of circa 1515 in Pasadena (Norton Simon Museum). While David's *Coronation* represents the angels in a quite distinct way that are not echoed in the present devotional image, his representation of the Virgin manner is very similar to way Mary is portrayed here.

A second version of the present composition, now in the Museo Nacional del Prado, is particularly closely related to Gerard David's *Coronation* and is traditionally attributed to his workshop. The painting's finish is more sculptural with highlights having been carefully applied in thin glazes onto nose and cheek to enhance the three-dimensional quality of the flesh-tones. The highly finished faces of the Virgin and Child contrast with the more schematic approach in depicting the Virgin's dress and belt (the latter one even has lost some of the originally – green? – glazes that were to illustrate a silk-like appearance of the textiles).

Often considered a derivative, the present painting was attributed by both Max J. Friedländer (vol XI, Nr. 265) and Georges Marlier (Nr. 156) to Ambrosius Benson. The attribution was undoubtedly based on the specific manner the fold-lines of Mary's garment are depicted. They are highlighted in white on a dark ground and long time were considered an idiosyncratic feature of works by Ambrosius Benson and his workshop but remain popular with later 16th century painters such as the Claeissens-family.

Whereas the painted garment are close in style to works that are usually attributed to Ambrosius Benson, an artist from Lombardy who came to Bruges, worked with Gerard David and then had a dispute about the ownership of model-drawings, the way the face of the Virgin and the body of the Child were painted are very different.

The atmospheric lighting of the faces, the delicate coloring, balanced modeling and soft *sfumato* are reminiscent of a stylistically more or less homogenous group of paintings in 16th century Bruges that are traditionally attributed to Adriaen Isenbrandt, one of the principal collaborators and followers of Gerard David in Bruges whose paintings have been grouped around the monumental Diptych of the Virgin of the Seven Sorrows in the Church of Our Lady's in Bruges. The donor-portraits (now in the Royal Museum of Fine Arts in Brussels) are very similar in style to the present painting, and especially the Virgin's hand is very similar to core paintings in the Isenbrandt Group (a group that Lorne Campbell has recently tried to attribute to Albert Cornelis, a Bruges' master who is mentioned as a collaborator of both Benson and Isenbrandt in contemporary documents).

While Isenbrandt's name can't be linked to any extant



painting by way of documents, his close relationship with Gerard David and his considerable artistic fame in 17th century writings make his identification highly plausible. The works attributed to him usually display warm colors and a soft *sfumato*, his production is characterized by efficient repetition of pre-existing models that often were transferred by mechanical means such as pouncing.

The underdrawing of the present painting was executed with a drawing medium, presumably black chalk, on the white prepared ground. The entire composition is underdrawn in a schematic manner; yet there are no signs of pouncing. Instead the linear manner of the drawing and the cautious way the lines are applied indicate the careful transfer of a pre-existing composition by means of tracing. The outlines of the figures as well as placement lines of the draperies of the garments of the Virgin and of the angels have been drawn very cautiously and somewhat hesitantly. With the exception of a small zone directly below Mary's left cheek where broad parallel hatches can be revealed, there are no indications of light and shade anywhere in the underdrawing nor are there any other forms of hatching to be noticed. Remarkable is the absence of a piece of belt below the Virgin's left hand that is featured in the Prado-Version of the painting but apparently was not part of the original design and is omitted here. During the paint stage, the painter deliberately altered minor details of the composition in a secure manner and repositioned folds and contours rather freely. The underdrawing probably had been transferred by a workshop member while the painting itself was executed by a more skilled member, presumably the head of the workshop.

The painting *Two Angels crowning the Virgin with the Child* emerges by close comparison with other versions (Prado, Toledo) as an important version of very high quality despite inevitable tear and wear of the period. The traditional attribution of the painting to Ambrosius Benson is not satisfying in the light of the similarities of the figures with those of the paintings attributed to Adriaen Isenbrandt. The painting is an extremely important example of the high quality standards that Bruges' workshop maintained at the beginning of the 16th century when the growing demand in standardized devotional panels called for efficient production methods and fargoing collaboration between various smaller workshops.

Till-Holger Borchert

BIBLIOGRAPHY

Max J. Friedlander, « The Antwerp Mannerists & Adriaen Ysenbrandt », in *Early Netherlandish Painting*, vol. XI, Leyden & Bruxelles, 1974.

Georges Marlier, *Ambrosius Benson et la peinture à Bruges au temps de Charles Quint*, Damme, Éditions du Musée van Maerlant, 1957.

Joan de Joanes

Valencia, c. 1505 – Bocairent, Valencia, 1579

Cardinal

c. 1555

Pen and white chalk on reddish paper

276 × 170 mm

Signed "Juanes"

A sketch for the figure of a cardinal with his back turned on the lower left part of the board *Apparition of St Michael at Castel Sant'Angelo* (105.5 × 62 cm), from the Wool Carders Guild *St Michael Altarpiece*. The work is now conserved in the parish church of San Pedro Mártir y San Nicolás Obispo in Valencia. According to the *Golden Legend*, at the time when St Gregory was pope, Rome was stricken with a plague and the pontiff organised rogations supplicating for the health of the people: "On one day of those rogations, with the faithful parading through the streets of the city singing the litanies, the pope, who was leading the procession, saw on the castle, which at that time and for many years had been called Adriano, the figure of an angel who was wiping a sword bathed in blood and returning it to its sheath" (Voragine, ed. 1982, p. 622). Joanes incorporates a detailed description of Castel Sant'Angelo into the upper part of the board. He transferred it through an engraving, although he knew the building well from his time in Rome.

Our sketch, which appeared on the London market in the eighties, is one of the extremely rare works by Joanes that have survived. It is easily linked to the figure of the cardinal with his back turned, as Barrachina revealed (1981, p. 98), since the artist scarcely varied the first idea on paper when he made the final consummation in oil. The study of the garments is outstanding, linked to the Italian drawing tradition with its roots in Leonardo da Vinci, as well as the way of using the pen, a steady line on prepared reddish paper, reserving the white lead for the lights. The economical lines of the lower left hand side of the paper are surprising; they have nothing to do with the central figure and recall a study of a lion's tail he must have used for another composition.

Few works by Joan de Joanes that enable us to discover his Roman period have survived. The closest to ours is *The Virgin, Seated*, in the Prado Museum, where we can observe the same way of treating the folds of the garments.

A. R.

BIBLIOGRAPHY

Joan de Joanes. Una nueva visión del artista y su obra, exhibition catalogue, Museo de Bellas Artes, Valencia, 2000, p. 98, rep. p. 99.





Luis de Vargas

Almendralejo (Badajoz), c. 1505 – Seville, 1567

Crucifixion

c. 1540 – 1545

Pen with brown ink

259 x 228 mm

Annotation visible through transparency “Barga(s)” in the lower part, centre

PROVENANCE: Zurich, A. Cuéllar and C. Nathan collection, whose seal (Lugt 3439) appears on the reverse; Germany, private collection

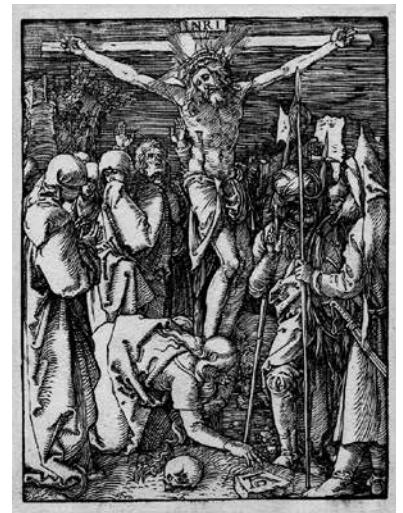
Francisco Pacheco, who venerated Luis de Vargas, whom he called “Light of painting and the worthiest father of this art in his homeland [of] Seville”, did not provide us with biographical details precise enough to be of use. The information we have comes down to a knowledge based on stylistic indications and recent research.

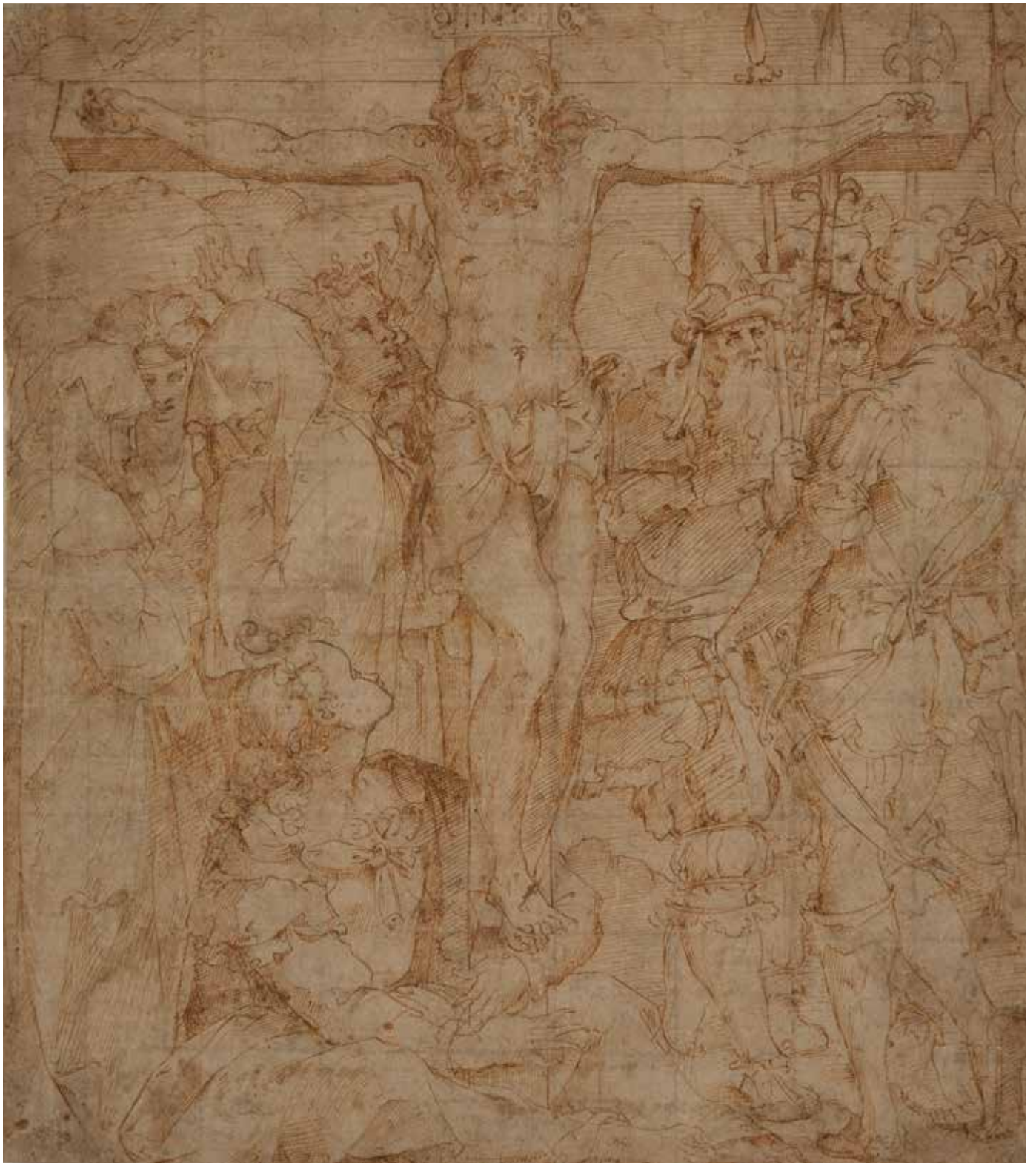
Before he arrived in Rome in 1527, Vargas' only background was the training he had acquired in Seville in his father's studio. The sack of Rome by the imperial troops soon drove him to join the studio of Perin del Vaga, who had settled in Genoa. Three sanguines in the Uffizi¹ bear witness to his collaboration with the Florentine and his rapid assimilation of the graphic methodology inherited from Rafael's students. During his first stay in Italy, he had to practise fresco technique, especially with Perin, and on his return to Seville in 1534 he made use of that apprenticeship by doing works for the cathedral.

Back in Italy between 1541 and December 1549, Vargas apparently became close to the Lombardy art circle, specifically to Giulio Campi; he copied an ephemeral sketch of his design for the triumphal entry of Charles V into Cremona in 1541². Later he must have worked in Perin's studio in Castel Sant'Angelo, and he may well have helped the master with the painting of the frescos, as shown by a drawing in the Alcubierre (now Juan Abelló) collection. In fact the drawing recreates a sketch by Perin for the Sala Capitolina and it is not a copy of the fresco, as most historians have pointed out. The fact of retrieving the Florentine's drawings suggests a very close collaboration with the master of the studio, which would confirm Pacheco's information. It is undeniable that Vargas carried out a process of assimilation of the *bella maniera* with Vaga, even though he followed the same process with works by Salviati and Vasari, which enabled him to collect a repertoire of motifs that he later integrated into his creative universe.

Vargas was the first Spanish artist to paint frescos, long before the arrival of the Italians invited by Philip II. In Seville, he distinguished himself when he painted *The Adoration of the Shepherds* for the *Nativity* altarpiece (1555), and later the one known as *La Gamba*, which he finished in 1561, shortly after a last brief stay in Italy. Despite the presence of Pedro de Campaña, who yielded primacy to him after his departure for Brussels in 1564, he was the best Sevillian artist of his time.

Unlike most of his drawings, inspired by the models of Perin, Salviati or Vasari, in *The Cru-*





cifixion Vargas has recourse, in the fundamental arrangement of the figures, to a woodcut by Albrecht Dürer, from the *Small Passion* series (B. 40, S. 124, c. 1508-1509). Nevertheless, he alters the pathos of Dürer's engraving, since he suppresses any expression of grief and replaces it with a quite different *story*: Christ's compassion for Mary Magdalene and so he modifies the attitudes of the Sinner and Christ, whose eyes seem to meet in a silent exchange. For the Holy Women, John and the soldiers he draws on the Mannerist repertoire for the strange hairstyles, the women's veils and those profiles that recall masks. He also eliminates Dürer's rocky massif, centres the figures and suggests a slight *da sotto in su* perspective. He uses a very fine brown ink pen and a varied interplay of lines spaced or quite compressed and intersecting, some even in the form of small commas— to suggest the shape of the bodies. The context and graphic features of this Crucifixion are similar to those of a group of five drawings³, among them the Budapest one, with which it has many affinities.

Our work is undoubtedly the most accomplished of the group and is therefore included in the presentation or *display* drawings. It is distinguished by the concentration of the lines and the finish of the composition. Moreover, in this work Vargas pays special attention to the treatment of the beards and hair, with ringlets, and the expression of the eyes. The singularity of the long fingers, with their hooked, twisted phalanxes, as in the drawing from the Juan Abelló collection (*Euterpe and Calliope*), is also striking. This way of modelling the hands, with their long fingers, no longer appears in the drawings of his last period, such as *The Sacrifice of Jephthah's Daughter*, in the British Museum (inv. Nn, 7.52.2). The Mannerist character of our plate and the recourse to a German engraving are arguments that justify an early dating, around 1540, before his second stay in Italy, or around 1545, at the time of his participation with Perin in the decoration of Castel Sant'Angelo.

Ch. D.

NOTES

1 – Uffizi, inv. no. 10515 S; no. 2474 S; no. 2475 S.

2 – Córdoba, Museo de Bellas Artes, inv. Dijo 0495.

3 – *Study for a Soldier*, Museo de Córdoba, inv. Dijo 208; *Study for a St Sebastian*, Madrid, Biblioteca Nacional, inv. B. 109; *Study of Dromedaries*, Instituto Jovellanos (destroyed); *Study for Two Figures of Men*, Madrid, col. J. Abelló; *Biblical Scene*, Budapest, Svépművészeti Múzeum, inv. 1932-2344.



António Campelo

Portugal, c. 1525 – Lisbon, 1587

The Sibyl Transcribing a Prophecy

Reverse: *Architectural sketches with sanguine*

c. 1560

Charcoal, pen and brown ink wash

235 x 175 mm

PROVENANCE: Paris, private collection

António Campelo was probably born around 1525. We know nothing about his years of training, but what may be his name appears in the accounting for the works on the Alcazar in Seville in 1543, for some stuccos and paintings. Shortly afterwards, between 1545 and 1550, he enjoyed the patronage of Giovanni Ricci da Montepulciano while he was papal nuncio in Portugal. When he was made cardinal, he persuaded Campelo to move to Rome. His first documented works, 1552-1553, were done on the frescos of Montepulciano's apartments in the Vatican. He worked on those decorations with Stefano Veltroni, Pietro da Imola and Lelio da Montepulciano, the team that was also responsible for the painting of the frescos at Palazzo Ricci-Sacchetti in 1555 and the ones at Villa Medici and Villa Capo di Ferro-Spada.

Around 1556, he painted a *Baptism of Christ* for the Ricci chapel in the church of San Pietro in Montorio. In the field of drawing he reproduced the frescos on the façade of Palazzo Milesi, after Polidoro and Maturino, and the Tibaldi frescos at Palazzo Formento¹. Equipped with a repertoire of motifs, he was the first Portuguese artist to make the *bella maniera* fashionable in his country, which led to an unprecedented break with the late tradition associated with Flemish models. In his last years he took no part in official commissions and his activity remains to be defined, but the few known paintings and drawings are enough to rate him as the leading Portuguese artist of his generation.

Whilst our drawing recreates the allegorical figure of Tibaldi's *Prudence*, copied directly by Campelo in a work conserved in the National Museum of Ancient Art in Lisbon², the Louvre has classified a work still closer to it within Tibaldi's circle³. The Sibyl, who could be the Phrygian one, displays the same potent morphology, a Roman face in profile crowned by an original headdress that recalls the ones he depicted in another drawing for the project for the mausoleum of the Infanta Doña María⁴. This last one, which Vitor Serrão dates around 1560, has similar graphic characteristics to ours, particularly in the drapes, which are given a masterly treatment, and the subtle use of wash. The corpus of Campelo's drawings is conserved in the National Museum of Ancient Art in Lisbon. This unpublished one, whose destination is unknown, is a beautiful testament to the talent of an artist as mysterious as he is unusual.

Our special thanks to Professor Vitor Serrão for his confirmation of our attribution.

Ch. D.

NOTES

1 – Sketch in the Staatliche Museen in Berlin.

2 – National Museum of Ancient Art. MNAA, inv. 137.

3 – Louvre, inv. 271 I.

4 – MNAA, inv. 380.



BIBLIOGRAPHY

José Alberto Seabra Carvalho, in *A Pintura Manierista em Portugal*, Exhibition catalogue (coord. Vitor Serrão), Belem Cultural Centre, 1995, pp. 322-335.

Vitor Serrão, "O manierismo na pintura portuguesa, Roma, os artistas e o seu contexto social", in *El modelo italiano en las artes plásticas de la Península Ibérica durante el Renacimiento* (coord. M. José Redondo Cantera), Valladolid, 2004, pp. 41-46.

Domenikos Theotokopoulos, El Greco

Candia, Crete, 1541 – Toledo, 1614

Portrait of a Lady with a Flower

Oil on vellum

9.1 × 7.3 cm

The work we are presenting, a small portrait or miniature in oil on vellum, unpublished until now, is clearly connected with the *Lady with a Flower in Her Hair* (50.5 × 42 cm, New York, private collection). As Leticia Ruiz remarks in her article “Domenico Greco y la *piccola pittura*”, to be published soon: “The young woman in this portrait is being identified as the artist’s first daughter-in-law, Alfonsa de los Morales, Jorge Manuel’s wife from 1603 to 1617, when she died at the age of thirty-six. The vellum version repeats the formal construction of the New York canvas, depicting the face with a smooth treatment that contrasts with the schematic touches that define the headdress she is wearing. The expressive liveliness of the subject is also found in the English work, whose authorship can be reasonably attributed to the Cretan master, although it might be wise to retain some reservations, especially because we do not have a sufficient number of similar works to enable a serious crosscheck of his output in the field of small portraits. Nor do any references to this type of work appear in the family inventories (1614 and 1621), above and beyond the entries related to small versions –miniatures or little pictures– of the best known compositions emerging from El Greco’s studio. Nevertheless, it is not difficult to imagine El Greco engaged in works of this kind, even more so in the last years of his life. He must have felt at ease creating works of smaller dimensions, adapting the true, vigorous strokes of his brushes to a kind of painting closely related to the Byzantine art in which he was trained in Crete and which he continued for almost a decade in his years in Italy, where his apprenticeship in and absorption of the models of the Renaissance were established through repetition on small boards”.

For sure, El Greco discovered the procedures of the miniature on parchment during his stays in Rome, where he watched Giulio Clovio, a specialist in the subject, work at close quarters. Very few examples of these characteristics are known. One of them, the *Portrait of Canon Francisco de Pisa*, appeared recently in an auction in Madrid. There is also a *Portrait of a Gentleman* at the Hispanic Society in New York, and a *Portrait of a Lady* at the Rosenbach Foundation in Philadelphia. These are works done for his most intimate circle, with a base of “transparencies of fine velaturas”, as Wethey pointed out (*El Greco and his School*, Princeton, 1962, p. 66), to which he adds subtle touches of carmine, cream and grey, as if he were modelling a sculpture. To those three works we must now add *Portrait of a Lady with a Flower*, which will help to make up the still incomplete catalogue of his miniatures.

A. R.

BIBLIOGRAPHY

Leticia Ruiz, “Domenico Greco y la *piccola pittura*”, in *Arbor. Ciencia, Pensamiento y Cultura*, Madrid, CSIC (at press, 2016).





Francesco da Urbino

Borgo Sansepolcro, 1545 – El Escorial, 1582

Virgil and the Sybil of Cumae

Reverse: *Martyrdom of St Sebastian*

c. 1575

Pen with brown ink and wash with greyish brown ink

286 x 298 mm

PROVENANCE: Giorgio Vallardi collection, whose seal appears on the lower right part (Lugt 1223); Germany, private collection

There are many gaps in the information we have about Francesco da Urbino before his departure for Spain in 1567. According to some biographers he had changed his surname from Franciscus Gorachiis to Francesco da Urbino. A mention in 1561 of his having painted banners in the Vatican reveals his presence in Rome and a precocious activity. It was probably in Rome where he began painting frescos; Rome, a veritable melting pot brimming with studios directed by leading artists and master builders, among whom he could perfect his drawing and his mastery of painting, in particular the fresco technique. His reputation in that field must have been widely recognised, since in 1567 Giovanni Battista Castello invited him to come and work with him in Madrid.

Francesco began decorating the Golden Tower of the Alcázar, under the direction of Il Bergamasco and later, after his death in 1569, of Rómulo Cincinato. A year later, with Patricio Cajés and Cincinato, he painted the frescos in the Throne Room and the Alabaster Room at Valsaín Royal Palace. His mastery of the art must have impressed the court, since in 1575 he was awarded the title of Painter to His Majesty and worked again, this time as master, on the palace.

After the death of his first wife late in 1575, we know that he spent short periods of time at El Escorial, even though part of his activity until 1580, still to be discovered, was probably divided between work on the royal apartments and the religious buildings. The first payments, from 1581 until his untimely death in 1582, bear witness to his work on the frescos in the sacristy atrium, the prior's cell and the chapterhouse of the monastery which, despite their scale, were speedily completed.

The frescos in the Alcázar in Madrid and Valsaín Palace disappeared in fires in the 17th and 18th centuries. The only ones remaining in good condition were in El Escorial and are considered to be among the most accomplished ones there. The monastery library conserves a major group of preparatory cartoons for those frescos and, among the very small corpus of drawings by Francesco da Urbino, we know of four that are rightly regarded as models (*modelli*) destined for that decoration. Two of them, the one in the National Library in Madrid and the one in the Uffizi¹, have identical graphic features to ours. In order to mark out the profiles, Francesco used a pen with an almost exact line, and to fill in the volumes and shadows he heightened his fine lines with a very subtle wash applied with a brush (*lavis*). In our drawing the figures of Virgil and the Sybil of Cumae have a 'Michelangelo' look about them, overtly monumental, a feature of most of his. Virgil is holding a phylactery on which he is preparing to read his verses "*IAM NOVA PROGENIES CAELO DEMITTITUR ALTO*" (*Eclagues*, 4), inspired by the prophecy inscribed on the Sybil's tablet which foretold the Eternal Return, in other words, the advent of Christ: "He shall put an end to his mortal destiny after a sleep of three days. Then, emerging from the kingdom of the dead, he will come out to the light for the first time, to the Dawn of the Resurrection."



This previously unpublished work reflects a perfect assimilation of the Roman artistic culture of the mid 16th century, but it also reveals an innovatory artist. Here Urbino introduces the principle of the expression of the passions going against the mainstream of Mannerism, which was reduced to the play of gestures and movements modulated by the undulating outlines. And so he works on the expressiveness of the gazes; the Sybil of Cumae's, penetrating and unfriendly, as she stares at us fixedly, and Virgil's, inspired by the phylactery the seraphim is gaily holding out to him. In a way, the artist establishes an exchange between us and the story, as if the point were to involve us in the extraordinary event he is trying to describe to us.

This work is the only one we know of in which he uses four figures to develop an *ekphrasis*, which is also more ambitious and revealing of an elitist culture than the conventional project that came to dominate at El Escorial, where the allegorical images are presented in isolation and confined within a fictitious architecture.

For that reason our drawing may have been conceived for the decoration of Valsaín Palace around 1575. The similarity of this graphic style to the models made for El Escorial and the reverse, a sketch of the martyrdom of St Sebastian, only confirm this hypothesis.

Ch. D.

NOTES

1 – M. Calí, 1987.

2 – *Mary Magdalene*, Belgium, private collection.

3 – *Jeremiah*, pen with brown ink and brown wash, 185 x 145 mm, National Library, Madrid; *Charity*, pen with brown ink and brown wash, 200 x 136 mm, Uffizi, Florence, inv. 105145 S; *Daniel*, pen with brown ink and brown wash with touches of white, Apelles collection, London; *Elijah*, pen with brown ink and brown wash with touches of white, private collection.

BIBLIOGRAPHY

Maria Calí, «Francesco da Urbino, Romolo Cincinato e l'ambiente romano di Claudio Tolomei nei rapporti fra Italia e Spagna», in *Prospettiva*, 1987, n. 48, p. 12-32.

Pierluigi Carofano, «Francesco da Urbino y la decoración de la celda baja del Prior», in *Los frescos italianos de El Escorial*, (coord. Mario Di Giampaolo), 1993, p. 99-119.

Carmen García-Frías, «Francesco da Urbino», in *Dibujos italianos para El Escorial*, 1995, p. 61-83.

Mary Newcome, «La decoración del vestíbulo de la sala capitular de El Escorial», in *Goya*, 2000, n. 277-278, p. 207-213.



REVERSE

Nymph in the Company of a God or The Golden Age

c. 1600

Pen and brown ink wash, white wash highlights on ochre washed paper; bar lines on the reverse

136 x 243 mm

Annotation on the reverse "parmigiano"

PROVENANCE: private collection

At the age of twenty he did drawings for *la masse* of the Order of the Holy Spirit and shortly afterwards, in 1584, he was hired to paint the chapel at the Château de Wideville. Throughout his brief career, Toussaint Dubreuil, painter to the king in the reigns of Henri III and Henri IV, never ceased to surprise his contemporaries with his endless inventiveness. Fifteen years later, in the service of Henri IV, while he was working fundamentally on Fontainebleau, Dubreuil produced patterns for the new tapestry factory and did the decorations for the King's Gallery at the Château-Neuf de Saint-Germain-en-Laye, where he painted subjects inspired by Ronsard's *Franciade*. Lastly, in 1601, with the decorations for the Small Gallery at the Louvre he brought his career to a brilliant climax, though shortly afterwards it came to a brutal end when he fell off a horse¹.

Two figures are engaged in a languid conversation, apparently exchanging gallantries; seduction suffuses the atmosphere of this drawing, running through it like a thread. The work has a number of graphic features that are comparable with other drawings. Early on Toussaint Dubreuil gave this quite particular shape to the eye sockets, as we can observe in our drawing and in *Christ on the Cross* (Louvre, inv. 26284). He also returned to the nymph's characteristic pose, with her leg tucked under, like the figure in the drawing of *Cybele in the Lair of Jealousy* (Louvre, inv. 26264), or other figures in the *Golden Age* project (Louvre, inv. 26247), on the ceiling for *The Assembly of the Gods* (Louvre, inv. 26246), as well as *The Concert of the Muses* (Louvre, inv. 8836) and *The Story of Prometheus* (Louvre, inv. 26277). And so he repeats the pose, modifying it, turning it around in his own fashion according to his creations. The seducer is reclining on two lion heads, which recall the profiles of the chimaeras that provide a splendid frame for the bed in *Love Asleep* (Louvre, inv. 26283 e inv. 52107). The nymph displays her sensually shaped hips, suggested by a light drape that brings out the curves of her body, as in *Ceres* (Louvre, inv. 26281).

In our drawing the effortless *ductus* of the pen adapts to the wash, picked out by white wash highlights, which Dubreuil often incorporated into his more elaborate drawings. It seems premature to date our drawing but, in relation to the other ones mentioned, we might think that it could be placed at the time when he was working on the decoration of the *Franciade*, shortly before decorating the ceiling of the Small Gallery at the Louvre.

Ch. D.



NOTES

I – For the essentials of Toussaint Dubreuil's biography, we refer to Dominique Cordellier's studies.

BIBLIOGRAPHY

D. Cordellier, "Dubreuil, peintre de La Franciade de Ronsard au Château-Neuf de Saint-Germain-en-Laye", in *Revue du Louvre*, 1985, no. 5-6, pp. 357-378.

D. Cordellier, "Toussaint Dubreuil, singulier en son art", *Bulletin de la Société de l'histoire de l'art français*, 1985, pp. 7-33.

D. Cordellier, "Quelques feuilles de Toussaint Dubreuil", *Mélanges en hommage à Pierre Rosenberg*, Paris, 2001, pp. 159-167.

D. Cordellier, *Toussaint Dubreuil*, Cabinet des dessins du Louvre, 2010.

Simon Vouet

Paris, 1590 – 1649

Studies of arms and drapes

Reverse: *Mary Magdalene Penitent*

1632

Charcoal and light white chalk highlights on greenish grey paper

260 x 174 mm

PROVENANCE: private collection

Shortly before 1632, Cardinal Richelieu commissioned Simon Vouet to decorate the chapel in his palace. The artist did all the paintings for this small building —described in detail by Dézallier d'Argenville (1749, pp. 101-102)—, where we find the *Annunciation*, signed and dated 1632, on the upper part of the altar. This picture, sole surviving witness to the decoration, which has been totally destroyed, is conserved in the Pushkin Museum in Moscow.

In this *Annunciation* Vouet broke with all traditional schema, which always placed the angel Gabriel above the figure of the kneeling Virgin. Advised by the cardinal's retinue and by the cardinal himself, he took a new approach by restoring the Virgin to the centre of the composition. He turns attention to the serenely seated Virgin, whose divine nature does not seem to be disturbed by the Annunciation. With precision, he associates the face illuminated by the celestial light with an expression of submission and offering.

It is that very expression that Vouet studies in our unpublished drawing, as well as the drape of the blue cloak, which stretches from the Virgin's left shoulder to her right arm. The drapes and the sketch of the right hand situated in the upper part of the drawing are almost identical to the ones in the painting. As for the study of the right hand and the drapes over the left shoulder, which appear in the lower part of the drawing, in the painting Vouet raised the Virgin's arm horizontally and the fingers look less clenched on the canvas.

In our drawing, as usual, Vouet outlines the drapes and the hands with an economy of means, an undisguised pleasure and an unsurpassed elegance.

Ch. D.

BIBLIOGRAPHY

Jacques Thuillier, *Vouet*, Exhibition catalogue, Galeries nationales du Grand Palais, Paris, 1990, pp. 239-243.





Guercino (Giovanni Francesco Barbieri)

Cento, 1591 – Bologna, 1666

Girl Lighting an Oil-Lamp with a Candle

c. 1619

Red chalk

137 × 185 mm

PROVENANCE: Padre Antonio Mirandola; anonymous collection, illegible purple stamp; G. de Nicola (L 1953a)

This is one of a series of drawings Guercino made to be engraved by Oliviero Gatti (1619-1648) in a volume of prints of exemplary figure studies, published in 1619. The book was dedicated to Duke Ferdinand of Mantua, to whom Guercino was to be presented only a few months later. The engravings mostly represent parts of the body: eyes, ears, noses, arms legs, and so forth. More ambitious designs, such as the one corresponding with this drawing, appear towards the end of the book. The novice, having mastered the preceding anatomical exercises, could then tackle more sophisticated compositions showing a figure in action, within its own surroundings.

Only a handful of Guercino's drawings from the series have survived. This previously unknown example is in the same sense and to the same scale as Gatti's corresponding print (144 × 212 mm), but with several differences of detail. Guercino constantly made adjustments to the designs he supplied the printmaker: Gatti's engraving of *Girl Lighting an Oil-lamp* shows changes were made at proof stage, for example where Guercino decided to strengthen the contrast in tone between the figure and the background by the addition of darker hatching. In some passages the print clarifies details where there are pentiments in the drawing, for example in the contours around the girl's head and shoulders and in the stand supporting the oil-lamp, which leans a little forwards in the print, rather than a little backwards as in the drawing.

The slight study of an arm drawn on the verso in red chalk is typical of Guercino's pre-Roman style. The position of the fingers and thumb recall Christ's pointing right hand in the *Raising of Lazarus* in the Louvre, painted in c. 1619.

Nicholas Turner





Jean-Baptiste de Champaigne

Brussels, 1631 – Paris, 1681

The Last Supper

c. 1678

Charcoal and white chalk highlights on brownish ochre paper; fillet of the frame with black ink

215 x 429 mm

PROVENANCE: France, private collection

Jean-Baptiste de Champaigne remained faithful to the ideas of his uncle Philippe until the end. Not even his journey to Italy in 1658-1659 or the dominant personality of Charles Le Brun succeeded in radically amending his painting's orientation towards Jansenism. Ten years after his stay in Rome, the paintings he did for the Dauphin's apartments at the Tuilleries smoothed his way towards major commissions, such as the Oratoire de la Reine and the Salon de Mercure at Versailles, the *May* in Notre-Dame de Paris and a number of altarpieces for churches in Paris and Brabant.

However, in 1678 Jean-Baptiste undertook a work, *The Last Supper*, which he conceived with scrupulous fidelity to the mystery of the Eucharist and as a testimony to his profession of faith. In March that year he embarked on a correspondence with Martin de Barcos, abbot of Saint-Cyran, which sets out his intention to represent the Supper according to the ancient tradition of the Triclinia. Faced with the difficulty posed by the narration, given that the figures appear reclining, Jean-Baptiste tried to compensate for the problem by means of a unprecedented gestuality of the apostles. In one of his last letters, the abbot of Saint-Cyran goes so far as to suggest a representation of just some of them: "...and it is not necessary to show the faces of the other apostles". Most likely, our drawing reflects that suggestion, which would not be heeded in the painting (Detroit Institute of Arts), where he opts to include them all.

Despite its formal beauty, the Detroit painting does not take up Jean-Baptiste's audacious idea of choosing the most important figures at the Last Supper. Our drawing, the only one known of this composition, is evidently one of the works that marked the gestation of the Detroit painting, where he had time to correct Christ's ambiguous gesture. Done with charcoal and white chalk highlights, this drawing has graphic features comparable to the ones in Vienna¹ and the Bibliothèque Nationale in Paris². The brownish ochre paper accentuates the effect of the highlights and the notable freedom of the fine charcoal lines emphasises the profiles, like Judas's, whose hardness reveals a reflection on the theory of passions expounded by Le Brun.

Ch. D.

We would like to thank José Gonçalves for his advice and the confirmation of the attribution of this work.

NOTES

1 – *St Sulpicius laying down the fundamental rule of his priests*, Vienna, Albertina Graphische Sammlung, inv. 11552.

2 – *Kneeling angels*, Paris, Bibliothèque Nationale de France, Cabinet des estampes et de la photographie, inv. B6 Rés, fol. 22; inv. B6 Rés, Album anonyme français, fol. 21.





Simone Pignoni

Florence, 1611 – 1698

Joseph and Potiphar's Wife

c. 1650

Oil on canvas

97.5 x 113.5 cm

The painting shows a scene from the Old Testament involving the Hebrew Joseph (*Genesis 39, 7-15*).

When he arrived in Egypt in the retinue of the Egyptian general Potiphar, an official at the court of the Pharaoh, Joseph won his complete confidence and was put in charge of his household. Potiphar's wife was attracted by the young man and made repeated attempts to seduce him, but he always repulsed her.

The Florentine Simone Pignoni —the author, for obvious stylistic reasons, of this canvas which had been unpublished until now— depicts the moment when Joseph is struggling to flee the woman's advances. Half naked, she is reaching out to him and clutching his clothes, inviting him to lie with her. The face of Joseph, who is oddly dressed in a red tunic and delicately worked sandals, wears an expression of contempt but also of fear, as he struggles to break away and escape down the corridor we can discern behind him.

With her sensually arched body, long wavy hair, voluptuous breasts and smooth belly, as well as the slender leg that is depicted with such mastery, the figure of the woman testifies to the influence on Pignoni of the work of the master Francesco Furini, champion of the Florentine sensuality of the Seicento.

The most passionate of all painters of female themes and scenes that allow him to delve into their psychology, his most illustrious disciple, Pignoni, carried the taste for the suave and sensual painting promoted by his master to the threshold of the 1620s.

The scene is accompanied by pieces of fine silverware, a jar and a large tray with antique decoration, probably used for the woman's toilette; immediately behind, placed on a cloth, we see some jewels: a gold belt, precious stones and a pearl necklace. The events are taking place in a lordly mansion with a certain contemporary touch, as shown by the room on the right, where we can make out a coffered ceiling and a bust; we should remember that studies of antiquity always found fertile ground in Florence.

There is a sketch for this painting (24 x 34 cm), though its location is unknown and it has never been published. We know of it from a photograph deposited in the Fototeca Zeri ([http://catalogo.fondazionezeri.unibo.it:archive.no.52150,series Italian painting, file 0528, 17th century Italian painting, sec. Firenze 5; title: Simone Pignoni](http://catalogo.fondazionezeri.unibo.it:archive.no.52150,series%20Italian%20painting,file%200528,17th%20century%20Italian%20painting,sec.5,title:Simone%20Pignoni)). In the sketch the composition is





quite similar and the characters appear in the same pose; in the background we can see the room lit up and the niche on the wall, and the couch the woman is reclining on stands on legs in the shape of lions' heads, as in our picture; moreover, in the foreground we also see the still life with the pieces of silverware. As in many other cases, in this sketch Pignoni does not confine himself to reflecting the play of chiaroscuro and the colour contrasts he adopts in the final version; he also gives a global idea of the composition in its references to light and the typology of the faces. The evident relation between Pignoni's sketch and the ones by Cecco Bravo suggest a dating in the mid 17th century, which also helps situate the painting we are looking at.

Indeed, we should point out that the reconstruction and dating of works Pignoni did for private customers, to which we can now add this very representative piece, is far more important in quantity and quality; it can only be done from stylistic elements, given that the few dates known with certainty refer mainly to the public commissions, concentrated mostly in the last phase of his activity, that is, from the 1670s.

The dating proposed here for this painting is corroborated if we place the piece alongside other works by Pignoni dated reliably in the 1650s, and in particular the painting that represents *Pelias' Daughters Tricked by Medea*, conserved in the Brazilian embassy at Palazzo Pamphilj in Rome, which recalls the necromantic works done by Salvator Rosa in Florence (1640-1649).

In the episode of Joseph and Potiphar's wife in the Old Testament, much appreciated by the Florentine painters of the Seicento because it enabled them to concentrate on the emotions and violent passions of the human spirit, psychological investigation is of far greater importance than the anatomical representation of the characters: another Florentine characteristic, whose roots are to be found in Leonardo da Vinci's studies and which was rediscovered and given fresh vitality in the first half of the 17th century, with Galileo's science.

There is no doubt that this canvas was destined for a Florentine mansion, where over time a number of valuable works of art were collected. One possible hypothesis points to the commissioner Valentino Farinola (1600-1686), the leading collector of Pignoni.

Francesca Baldassari



Pier Francesco Mola

Coldrerio, Ticino, 1612 – Rome, 1666

Moses Saved from the Waters

c. 1656-1658

Red pencil, red watercolour, pen and brown ink

185 x 263 mm

Outlined with pen and brown ink; inscription on the lower right part "mola"; on the reverse of the drawing, in Mola's hand, incomplete inscription with pen and brown ink: "mandare/ antonio dal Sig. Belardino/per pigliare il ritratto del Pap[a]/in lapis lazuli piccolo, /il disegno o stampa che ha/della Concetione"; handwritten mark "Lr 16/T D" ("Destouche"? Cfr. Lugt 794)

The handwritten name on the lower right part correctly points the attribution of this work to Pier Francesco Mola, and it is fully confirmed by his style. The same inscription, "mola", apparently not autographed, can also be traced in the study for the central figure of *Joseph Reveals himself to his Brothers*, the famous fresco in the Alexander VII Gallery in the Palazzo del Quirinale in Rome (1656-1657), included in the Düsseldorf Museum collections (inv. KA [FP] 2222)¹.

The rescue of the infant Moses from the waters of the Nile by Pharaoh's daughter and her maidens is a subject that was apparently not used on the wall, but we know that it was treated by the artist on more than one occasion, thanks to two drawings that are conserved, respectively, in the Istituto Centrale per la Grafica in Rome (inv. FN 9201)² and the public collections in Düsseldorf (inv. KA (FP) 863)³, where there is also an oil on canvas on the same subject (inv. M. 2150), in fact a large format sketch⁴. Moreover, these technical characteristics have led to the suggestion of a link to the "sketch of Moses on a large canvas", inventoried among Mola's belongings on his death in Rome (1666-1667)⁵.

The composition of the drawing we are presenting shows a greater affinity with the painting than with the two plates mentioned. However, it is distinguished by the active role of Pharaoh's daughter, whom we see determined to pick up the little Moses, instead of remaining in isolation as a royal personage on the right of the composition. The same play of lines can be clearly observed in *St Barnabas Distributing Alms* (Paris, private collection), a study considered to be related to the altarpiece in the church of San Carlo al Corso in Rome (1652-1654)⁶. The execution with red pen and watercolour, enriched by brown ink, can also be observed in one of the complete studies for the Quirinale fresco (Paris, private collection)⁷.

The inscription we can observe on the reverse is most interesting. It alludes to the collection of a small portrait of the pope done in lapis lazuli, graphically comparable with others already recognised as autographs by Mola, in two well known examples in the Rijksmuseum in Amsterdam (inv. 1973: 18) and the Christ Church Picture Gallery in Oxford (inv. 0576)⁸.

We would opt for a possible chronology parallel to Mola's works for the Alexander VII Gallery.

Viviana Farina





NOTES

- 1 – *Die Zeichnungen des Pier Francesco Mola und seines Kreises. Museum Kunst Palast. Sammlung der Kunstakademie Düsseldorf*, Exhibition catalogue, ed. S. Brink, Düsseldorf, 2002, pp. 51-52, cat. 8.
2 – *Ibidem*, pp. 110-111, fig. 46a.
3 – *Ibidem*, pp. 60-61, cat. 13.

- 4 – *Ibidem*, pp. 110-111, cat. 46.
5 – L. Spezzaferro in *Pier Francesco Mola. 1612-1666*, Exhibition catalogue (Lugano-Roma, 1989-1990), ed. M. Khan-Rossi, Milan, 1989, p. 53.
6 – N. Turner, *ibidem*, cat. III.13.
7 – N. Turner, *ibidem*, cat. III.24.
8 – N. Turner, *ibidem*, cat. III.92; III.84.

Louis Cretey

Lyon, c. 1630-1637 – Rome?, c. 1704

The Standard Bearer

c. 1679-1685

Pen and brush with brown ink

270 × 210 mm

Annotation: apocryphal monogram *SR* on the lower part and *n3* in the upper right corner; with black stone.

PROVENANCE: Spain, private collection

In the opinion of the investigators who have taken an interest in the Cretey case, there are a large number of artists¹ who have had works attributed to them too hastily. And although there is no doubt that Louis Cretey knew how to approach the Italian pictorial substratum, the unique style of his paintings singled him out from his contemporaries, even if only for the rare quality of his compositions and the unreal appearance of his figures. While he was still alive his work, which is unlike any other, appealed to elite collectors in Rome, Lyon and Parma. The exhibition in Lyon in 2010 established his talent and finally granted him his rightful place by presenting all his known pictures. Four drawings —not one more— closed the catalogue, which is why the discovery of this one is important: it adds a new piece of evidence —the last?— of his qualities as a draftsman².

Of the four drawings published, the *Martyrdom of St Erasmus* in the Louvre and the one in Malta³—both done on a brownish paper with identical graphic technique and a composition based on contrasting diagonals and the presence of cruel, grotesque soldiers— are clearly commissioned drawings, conceived as a pair. As for the other two, the one in the School of Fine Arts in Paris (ENSBA) and the *Martyrdom of St Andrew* in the Louvre⁴, Cretey handles the pen in a quite different way, characterised by fine shaded lines to avoid the use of the intense white highlights of the two earlier drawings. Two different, almost contradictory, procedures in the five drawings we know. But none of the ones we have mentioned bears any resemblance to ours, except for the recurrent theme of the standard bearer, which is present in the *Martyrdom of St Andrew* and the one in the ENSBA in Paris. As a result we must consider the possibility of other discoveries of graphic works with similar features.

From the back or the front, this theme is repeated in these two drawings, but also in various paintings by Cretey⁵. The face partly hidden by a bushy beard, the helmet with the wavy plume tilted forwards, the visor over the eyes, the standard with its clasp, everything leads us to think, in relation to various paintings by the artist, that our drawing could be dated around 1679-1685.

Louis Cretey, who has chosen to take the theme to the edges of the sheet, uses his pen deftly and highlights with a brush saturated in brown ink, showing what a brilliant draftsman he is⁶.

Ch. D.





NOTES

- 1 – Lanfranco, Bassani, Ferrari, Mola, Rosa, Preti, Testa, Bercovitch, Barbault, Troger...
- 2 – The Motte Masselink gallery in Paris presented an unpublished drawing by Cretey at the Salon du Dessin in 2014.
- 3 – Louvre, inv. 9723; Lyon catalogue 2010, pp. 238-239, fig., and 242-243, fig.
- 4 – Louvre, inv. 9722; Lyon catalogue, pp. 240-241, fig.
- 5 – Lyon catalogue, pp. 13, 25, 35, 40, 63.
- 6 – We completely disagree with the criterion stated by W. Vitzthum concerning “the lack of subtlety of his pen” in the Louvre exhibition catalogue *Le dessin à Naples du XVIe siècle au XVIIIe siècle*, 1967.

BIBLIOGRAPHY

- G. Chomer, L. Galactéros-De Boissier, P. Rosenberg, “Pierre-Louis Cretey: le plus grand peintre lyonnais de son siècle?”, in *Revue de l'Art*, 1988, vol. 82, pp. 19-38.
- P. Rosenberg and A. Henry-Gobet, *Louis Cretey, un visionnaire entre Lyon et Rome*, Lyon Museum of Fine Arts, Exhibition catalogue, 2010-2011.

Antonio Palomino

Bujalance, 1655 – Madrid, 1726

Study for a Baptism of Christ

Sanguine and white chalk highlights on grey paper in two joined sheets
465 x 310 mm

Study for a man with his back turned

Black stone and white chalk highlights on grey paper
400 x 265 mm

PROVENANCE: probable studio stock; Germany, private collection

Palomino received his real training with Valdés Leal, who lavished his teachings on him from 1672. In 1678, Alfonso de Alfaro introduced him into the artistic circles of Madrid and that was when he made friends with Juan Carreño de Miranda and especially Claudio Coello, who initiated him into the fresco technique. From 1692, when it came into contact with the works of Giordano, the last breath of Madrid Baroque inherited from those artists evolved radically towards a painting with a more consolidated scenographic dynamism. That change marked most of Palomino's frescos, among them the ones in Valencia, Salamanca, Granada and El Paular Monastery in Madrid, which made such a contribution to his fame. Alongside his career as painter, Palomino was engaged in the theory of pictorial practice and its general principles, with particular emphasis on drawing technique. His work *El museo pictórico y escala óptica*, published in 1715, was followed in 1724 by *El Parnaso español pintoresco laureado*, a fundamental repertoire of knowledge of the artists he had mingled with.

The Alcubierre album (Juan Abelló collection) conserves a drawing done with black stone and sanguine (Folio 61 b), which the authors of the catalogue had relegated to the rank of copy, despite the existence of a handwritten signature. This drawing, now acknowledged by the specialists, turned out to be a sketch for an *Ecce Homo* sold in London¹ and has graphical characteristics identical to ours. The advanced character of this sketch may surprise, but in fact it shows the work process Palomino strove to apply in pictorial works of this kind. In our sanguine, the face with the aquiline nose has some similarities with the Alcubierre drawing, as does the precision of the abundant lines, which sensually model the volumes. This sanguine may be a sketch for the main figure of a baptism of Christ, but we have not been able to relate it directly to any of his paintings.

Our two unpublished drawings have white chalk highlights, which bring greater refinement to the modelling of the bodies. Despite the anatomical exploration of the drawing, we notice the absence of representation of the sex; Palomino was a firm believer and the religious context so deeply rooted in the Madrid tradition did not encourage practices of that kind. Everything leads us to think that our two drawings and the one in the Alcubierre album date from the same period, that is, between 1698 and 1705. They have been integrally conserved, without cuts and protected from the light, and have kept the full vivacity of the sanguine and the black stone, with the white chalk highlights intact, on a paper that has not been discoloured. Its exceptional state of conservation gives us a glimpse of the extent to which Palomino endowed his sketches with refinement, associating the *medium* and the tone of the paper and taking the study as far as possible.

Our two works, still enlivened by Baroque vigour, herald the premises of the 18th century and belong to the very small corpus of this artist's drawings.

Ch.D.

NOTES

1 – London, Sotheby's, 4-12 July 2014.





Louis Tocqué

Paris, 1696 – 1772

Study for the portrait of the painter Jean-Baptiste Massé

c. 1734

Charcoal and white chalk highlights on blue paper; sketch of lace on the reverse

312 x 254 mm

PROVENANCE: private collection

“The portraitist I was referring to has stood out for some time for his excellent works”. Those were the words, in 1747, used by the intransigent critic La Font de Saint-Yenne to allude to the talent of Louis Tocqué. The artist was then at the height of his prestige; shortly afterwards he would be summoned to Russia to paint a portrait of Empress Elizabeth, and towards the end of his career to Denmark, where he remained for the time required to paint a number of portraits.

Tocqué made a clear break with that very French tradition of placing the models in the middle of a sumptuous frame, surrounded by luxurious accessories that cancel any natural feel. From the beginning of his career he devoted himself to reflecting his models' psychology and social milieu. In that way he came close to Rigaud, who was at his best when he worked with models he was on intimate terms with, such as his mother, or in self portraits. In 1734 he painted an empathetic portrait of his colleague and friend Jean-Baptiste Massé, a picture that belonged to the National Collections and is now considered to be lost. Massé distinguished himself with the engravings for the series *La Grande Galerie de Versailles et les deux Salons qui l'accompagnent*, a project he worked on between 1723 and 1753. Their publication contributed to his fame as a painter; he was known fundamentally as the king's miniaturist. Johann Georg Wille must have transferred Tocqué's picture to the burin in 1755, thus paying tribute to Massé the engraver.

In our drawing, Tocqué focuses his attention on the velvet fabric and the model's solid volumetry. Playing with the intensity of the charcoal lines he brings a vibrant light to the reflections of the garments through white chalk highlights, and only has recourse to *sfumato* for the shading. His line is livelier than Rigaud's, whose drawings served essentially as reference motifs for his associates. The vigorous visual presence of this work makes a most timely entrance into the very limited corpus of his drawings, which are fundamentally conserved in the Musée du Louvre.

Ch. D.

BIBLIOGRAPHY

É. La Font de Saint-Yenne, *Réflexions sur quelques causes de l'état présent de la peinture en France*, The Hague, 1747.

Comte Arnauld Doria, *Louis Tocqué. Biographie et catalogue critiques*, Paris, 1929.



REVERSE



Luis Paret y Alcázar

Madrid, 1746 – 1799

La Celestina and the Lovers

1784

Watercolour

410 × 300 mm

Signed: "L. Paret inv. & fec. a. 1784"

PROVENANCE: Arenaza Collection, Madrid

We can say without exaggeration that Luis Paret's *La Celestina and the Lovers* is one of the finest watercolours in the history of Spanish drawing. It was conceived as a final pictorial work and Paret shows his gifts as a draftsman, describing a scene in which not a single detail is missing. We are in a room in an old house, looking at an old woman wrapped in her thoughts. In her left hand she is holding spectacles which she is not using, whilst with her right she is going through the routine of telling her beads. Her left foot is resting on the skull of a horse and she is sitting beside a round table draped with a cloth with geometrical ornamentation. On it we see a pair of medicine jars, a jug, a Venetian glass and a doctor's bag. Just in front, in the foreground of the drawing, is the splendid foreshortened image of a white cat mottled with brown on a rustic bench. Behind the old woman is a desiccated bat on an easel and at her feet we see a dead hen. In the background a young couple are entering the room. She is holding the key to the door she has just opened and he is resting his arm on her shoulders in a somewhat indelicate manner. The room is bathed by the light from an open window on the right. In this work the blue colours stand out against a background of grey and brown shades.

La Celestina, or *The Tragicomedy of Calixto and Melibea*, is one of the greatest works of Spanish literature of all time, written by Fernando de Rojas around 1499. Its influence began to be felt in the 16th century and continued until it was banned in 1792, eight years after the work we are concerned with. A very popular subject in the Spanish amorous iconographic imaginary of the day, it is a moral tale Paret was quite familiar: the aged Celestina, once a prostitute, is hired by Calixto to induce Melibea to surrender to his desire to possess her. However, Paret goes further and offers us a Celestina who is not just an old bawd, but a mixture of saint and witch, or spell-binder, skilled at brewing the drugs of love. Her room is her office and she is ready to act.

Our drawing is related to other similar views of interiors by Paret, among them *Family in a vaulted room* and *Interior with washing hanging* in the Royal Palace in Madrid.

A. R.

BIBLIOGRAPHY

Luis Paret y Alcázar, 1746-1799, Exhibition catalogue, Vitoria-Gasteiz, Basque Government, Department of Culture, 1991; rep. p. 366, cat. no. 54.



Domingos António de Sequeira

Belem, 1768-Rome, 1837

Race between Atalanta and Hippomenes

c. 1793 – 1795

Pen and black and brown ink, brown ink wash and sketch lines with charcoal,
attached to a contemporary support

280 x 360 mm

PROVENANCE: Rome, private collection; London, private collection

After training in a number of Lisbon studios (Joachim Manuel da Rocha in 1781 and Francisco de Setúbal in 1784), António de Sequeira, who was an outstandingly promising talent, made his first journey to Rome thanks to the patronage of the Marqués de Marialva. From 1788 he attended courses at the Portuguese Academy of Arts in Rome and assiduously copied ancient motifs and Roman painting of the 16th and 17th centuries. He soon joined Antonio Cavallucci's studio and later Domenico Corvi's; the latter had an enduring influence on his first works. His progress was rewarded with a number of prizes in the Clementine Competitions in 1789, and in 1793 he was recognised in the Roman artistic milieu and appointed teacher of drawing at the Accademia di San Lucca.

On his return to Lisbon in 1795, success was slow in coming. He suffered a depression in 1799 and withdrew for two years to the Charterhouse of Laveiras in Caxias. From 1802 he embarked on an official career in Portugal, spurred on by successes and a few vicissitudes arising from the political conflicts in his country. He had a successful exhibition in Paris at the Salon of 1824 and ended his career in Rome, far from the honours which Portugal would belatedly pay him.

Our drawing owes a good deal to Domenico Corvi's teachings. A composition which is at once subtle and dynamic, in which Sequeira incorporates details of a symbolic character which are essential to an understanding of the story. Everything in this work contributes to the balance: the line of the pen is firm and very rapid, perfectly mastered, without the slightest hesitation. He uses two inks so that the sensual appearance of the bodies, with their brownish tones, contrasts with the black ink, softened by the brown wash of the background. The characteristic web of zigzagging lines, which he used in his later drawings, already shows his precocious and original style. And so his vision seems to be ruled from early on by a desire for naturalness and simplicity, which led him to give pride of place to a modelling of the forms through a subtle play of his inspired and hectic lines. We can observe that in his drawings¹, fundamentally in the sketches that date from his first stay in Rome. But our unpublished work is one of the very few compositions done with a pen and two tones of ink, drawn between 1793 and 1795.

Appointed teacher of drawing at the Accademia di San Lucca at the age of twenty-five, António de Sequeira had to demonstrate his exceptional talent as a draftsman, as illustrated in masterly fashion by the unpublished work we are presenting here.

Ch. D.

NOTES

¹ – Most of the studies are conserved in the National Museum of Ancient Art in Lisbon, which also houses the best drawings of his maturity. See M. A. Mourisca Beaumont, *Domingos António de Sequeira. Desenhos*, MNAA, Lisbon, 1975.



